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ABSTRACT

This booklet of study plans was compiled to address racial issues in literature. The booklet contains study plans designed to elicit both the dialogue and the silence that racial understanding requires. Included in the booklet are the following: multi-cultural study for fifth-grade reading; literary study for general, remedial, and honors seventh-grade English students; study of selections from "Jubilee" for seventh-grade English students; a seventh-grade library project for Black History Month; a project of short story study designed to enhance eighth-graders' self-esteem; an oral history project for ninth-graders based on versions of Alabama history contained in "Jubilee;" study of Mary Ward Brown's "The Cure" and John Steinbeck's "The Pearl" for 10th-grade English students; study of Mary Ward Brown's "Beyond New Forks" for 11th-grade English students; "Jubilee" and career decisions for 10th-grade English students; plans for a general study of American literatures in an 11th-grade English class; literature and art for 11th- and 12th-graders; an interview project designed to help advanced placement 12th-grade English students find sources within their family folds that they can use to fabricate fiction; and an adult services course designed to be given at the public library during Black History Month. Six bibliographies on a range of topics are included. (SAM)

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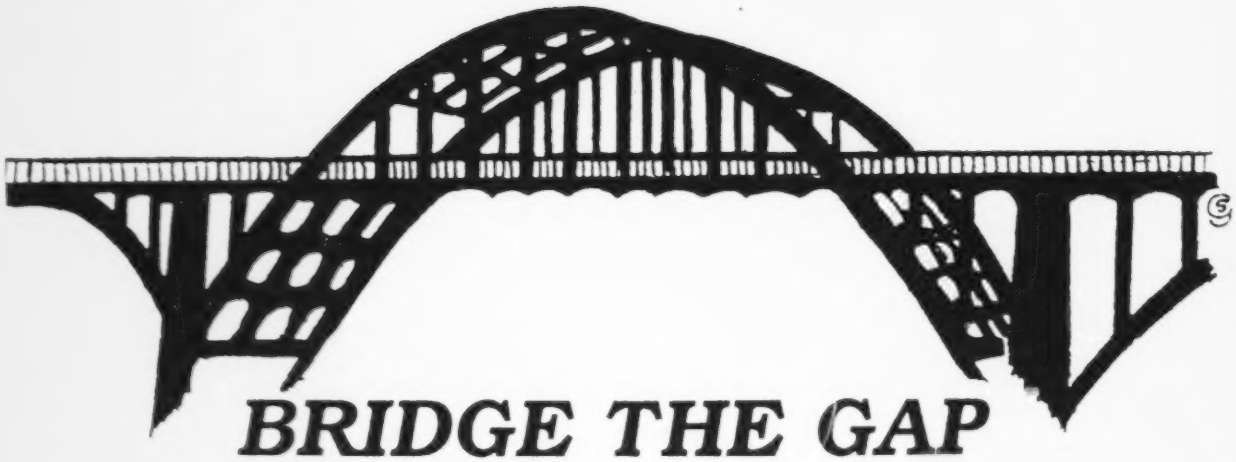

BRIDGE THE GAP

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LITERATURE: A COMMON GROUND FOR RACIAL UNDERSTANDING

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MISS ELIZABETH WRITES A LETTER

Miss Elizabeth was troubled. And when she was troubled she went to the front porch and sat in her grandmother's big, green wicker rocker. And she rocked. And she rocked and rocked and rocked.

She put her head back and closed her eyes. She could smell the perfume from the blossoms on the tall magnolia tree in the side yard. She could hear the bees buzzing...buzzing around the abelia bushes in the front yard. She could hear the mourning doves, the color of evening, cooing in the back yard. And Miss Elizabeth remembered. She went all the way back fifty years when she was a very little girl.

She remembered Willie Rudd.

She remembered her feet wearing leather shoes that were split on the sides.

She remembered her on her knees scrubbing the patterned linoleum floor.

She remembered her big lap covered with the flowered apron enfolding her and the feel of her bosom against her cheek.

She remembered the coppery smell of her soft black skin.

She remembered her songs rumbling up her large body and out her mouth...

Hush Hush Somebody callin' my name
Hush Hush Somebody callin' my name
Come up my chile on my right hand
and look and see de Promised Land
Hush Hush O yes
Somebody callin' my name!

Miss Elizabeth opened her eyes.

She stood up.

She went in the house and got her pen and her best linen writing paper with the flowers on the border.

She sat down and wrote...

Dear Willie Rudd,

I'm writing this letter for my mother and my grandmother and my grandmother's mother and for me.

I'm writing to say thank you. I'm writing to say I'm sorry for any mean thing done to you to make you sad.

I wish you could come to see me.

You would come in my front door...not my back door.

You would eat with me at my polished table on the good china...not in the kitchen alone.

We would go to the movies and sit together on the front row.

We would go to the ice cream store and you would be served first.

We would ride the bus and you would sit in the front seat and I would be beside you.

We would sit on the front porch and sing songs and I would bring you tea in my grandmother's crystal glass.

I would see you to the door and hug you good-bye and say come again soon, Willie Rudd.

I miss you,
Elizabeth

P. S. I never told you I love you and I do.

Then Miss Elizabeth folded the letter and tied it to a shiny, red kite.

She walked slowly to the top of the hill and when the wind had grown strong enough so that her gray hair blew back from her face...she let go of the kite...string and all.

Miss Elizabeth walked back down the hill and sat in the big green rocker on the front porch.

The sun was going down. The moon was coming up.

She could smell the perfume from the blossoms on the magnolia tree.

The sound of the bees around the abelia bush was getting fainter and fainter.

The mourning doves the color of evening called to each other in the back yard.

Miss Elizabeth rocked and rocked and rocked.

Elizabeth Moore Gray
Knoxville, TN

PREFACE

In February of 1990 we presented a paper entitled "*Foundation Stone* and *Jubilee*: White and Black Views of the Ante-Bellum Heritage" during the celebration of Black History Month at the Public Library of Selma-Dallas County. The audience of forty to fifty individuals represented Selma: African-American and white, male and female, young and older, business and community leaders and educators. The discussion that followed the reading demonstrated how important sharing ideas can be. We discussed our views of the racial issues in the literature and gained some understanding of others' perspectives.

Through the next few weeks, excited by the exchange of ideas that night in Selma, we talked about our experience. At the Alabama Cultural Legacy Conference we met representatives from NEH and began to dream of developing a grant proposal. Since both of us had been involved with READ ALABAMA! and had worked with the library in Selma, that location seemed ideal. Becky Nichols and Bunny Gamble were enthusiastic ("insistent" might be a better description), and we wrote the proposal for "Literature: A Common Ground for Racial Understanding." NEH announced the funding in November, and we began recruiting participants.

In January of 1991 we began the course at the library with twenty participants. Though we lost a few to job changes, scheduling conflicts, and illnesses, we met for nineteen sessions during that year. We had the privilege of hearing Wayne Flynt, Kathryn T. Windham, Mary Ward Brown, and Margaret Walker speak and answer our questions. But generally we read Alabama literature and talked about the works. Actually we did more than talk--we discussed, we debated, we argued, we agreed and disagreed, but most of all we listened to all participants and respected their ideas.

We take this opportunity to thank the guest speakers for their time and knowledge, the participants for their contributions and commitment, NEH for funding, Sandy Greene for the cover design, Elizabeth Moore Gray for Miss Elizabeth's letter, and Becky Nichols, Bunny Gamble, and the staff of the Selma-Dallas County Public Library for their belief in this project and us. And we say a special thanks to someone most of the participants never met--Rhonda Caldwell for her expertise in pulling this booklet together and for her friendship.

Now we want to share these lessons with our students and, through them, with our friends and our communities. We publish this booklet of study plans developed by the participants as suggested ways for presenting what we have learned.

This booklet contains our "red kites"--plans and ideas designed to elicit both the dialogue and the silence that racial understanding requires.

Nancy G. Anderson
Robbie J. Walker
Scholars

FROM THE PROJECT ADMINISTRATOR

Literature has long been a common thread by which all mankind has shared ideas, thoughts, dreams and realities. Through its medium, ideas have been exchanged, human communication enhanced and strong human bonds created.

We feel these goals have been especially felt and understood in the interactions of those involved in this course entitled, "Literature: A Common Ground For Racial Understanding." These exchanges have hopefully provided insight and sensitivity to issues which are vital to both our community's growth and educational future.

We praise the National Endowment for the Humanities for funding this project, the scholars and teachers from Auburn University at Montgomery, as well as all participants. The Library in Selma is honored to have hosted this fine project.

Becky Nichols
Director
Public Library of Selma–Dallas County

MULTI-CULTURAL STUDY

Course: Reading
Level: Fifth Grade

Philosophical Rationale: Because I teach in a predominantly white Anglo-Saxon Protestant school, I would like my reading students to experience other cultures. This experience would increase their tolerance levels and develop better attitudes toward people who are different.

Goals:

1. to offer opportunities to learn about other cultures through literature
2. to discuss customs, comparing and contrasting them to our Southern ones
3. to develop attitudes of tolerance for people who are different
4. to give children a chance to experience feelings of frustration resulting from prejudice

Assignments:

1. listen to the short book "The Hundred Dresses" read aloud
2. read "The Forgotten Door" silently
3. choose a book from the bibliography and read it

Length of Time: 2 weeks

Considerations:

Class size: 77 (three sections divided by reading ability)

Male	44
Female	33
Black	8
White	69

Sensitivities: 1 parent families
Materials: available in classroom for projects (below)

Methodology:

Class involvement
Creative experiences

Activities:

Goal 1

--research customs, famous people, foods, accomplishments, history of different customs, races, countries
--use art to illustrate these customs and cultures: posters, paintings, drawings, salt and flour molds, needlework

Goal 2
--research customs as in Goal 1 and prepare oral presentations
--use art to draw contrasting customs
--use puppets
--discuss the author's viewpoint in relating the customs

Goal 3
--discuss author's viewpoint
--discuss feelings through monologues
--use puppets to discuss prejudice

Goal 4
--use cause/effect relationships to understand actions
--role play experiences and situations
--use puppets
--discuss characterization in stories
--write short stories from different people's views
--change the dialogue in a story

Evaluation:
Observation
Checklist on sensitivities
Attitude scale

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Sally Jordan
Meadowview Elementary School

LITERARY STUDY

Course: English 7
Level: Remedial, General and Honors

Philosophical Rationale: Literature as a reflection of human life transcends age, sex, and ethnicity. By reading, just as by experiencing many and varied life situations, the heart is rendered more understanding, compassionate, and accepting of others. Through literature we encounter ideas and experiences different from our own. These experiences make us more than we would otherwise be since they are limited only by our choice of reading matter. Our lives are limited as to the actual life experiences that mold our ideas, and our cultural heritage comes built–in from the day of our birth, but through literature our ideas are enhanced and expanded by experiencing vicariously the cultural backgrounds and situations (actual or apocryphal) of others.

Because it is so important to reach students at an early age to create in each this broad base of experiences, literature must be relevant and immediate. The excerpts and stories in this unit are just that. Students not only enjoy them, but they represent the first step in cultivating a love of reading. Students learn about themselves and others, the first step in becoming more compassionate, understanding, and accepting. Many of the stories are harsh. The seventh grader is old enough to know, and many know all too well, that there is another literature in which the glass slipper doesn't always fit. By reading some of the selections, those who have experienced the harshness and ugliness of life can feel that they are not alone, and that others have been through terrible ordeals and have been the better for it. Those who have not lived these situations can experience them vicariously and will have a deeper, more empathetic understanding of those who have.

Goals and Objectives: The purpose of this unit is to give a sampling of literature to all seventh grade students. All students, regardless of their capabilities, will be exposed to the excerpts and selections and become familiar with the authors in this unit. The more motivated students will choose to do further reading from the samples.

The objectives of the teacher are:

1. To enhance the students' own experiences and ideas by giving them many others from which to draw.
2. To promote understanding thereby acceptance and tolerance of that which is different from their own.
3. To develop a spirit of "I can succeed and I can survive" by providing the simulated experiences.

The objectives for the students are:

1. To develop a spirit of "I can succeed" and "I can survive" by experiencing the success and the survival of others through literature.
2. To develop a love and appreciation of literature.
3. To become familiar with some important authors and excerpts from their works.

Subject Matter:

Brown, Mary Ward. "Fruit of the Season"
Gregory, Dick. *Nigger*, pp. 3–22, 23, 29–35 (Language modified in reading aloud)
Walker, Alice. "In Search of Our Mothers' Gardens"
Walker, Margaret. "Lineage"
---. *Jubilee*
Warren, Lella. *Foundation Stone*
Windham, Kathryn Tucker. "Face in the Courthouse Window"
Wright, Richard. "Hunger"
---. "The Fight"

Length of Time:

The unit will be integrated into the teaching of grammar and composition throughout the school year.

Pedagogical Considerations:

Size of class: 20–27

Demographic profile of class:

93% Black, ranging from very low income, low educational background to the affluent, highly educated.

Social sensitivity of works: Works must be discussed in terms of the author's life and the cultural and historical milieu in which each work was created. Before introducing the unit the teacher should wait until a rapport has been established between teacher and students. It is important that the teacher earn the students' trust as a person and that the students are beyond seeing a "white" teacher.

Number of selections and availability: Each student will be provided with biographical information for each author. The teacher will read excerpts from novels to the students. These novels will be available in the library for the students who wish to further their study. Handouts for short stories will be used for class readings. The essay by Alice Walker and the poem by Margaret Walker are in the seventh grade textbooks.

Methodology: Discussion of each author will provide the introduction into the literary work. The teacher's reading of most of the material aloud will provide motivation for the class and group discussions. Students will be encouraged to

discuss and write essays on the differences and likenesses of the authors' situations, how the excerpts may serve as a model for others, what important lessons if any are taught, and/or why the characters reacted in the way they did.

Special emphasis will be given to quietly sliding the elements of the short story (characterization, plot, setting, theme, point of view) into the study of the excerpts.

Materials:

--copies of short stories and excerpts from longer works
--audio tape of "In Search of Our Mothers' Gardens" and "Lineage"
--video tape of Margaret Walker's readings
--photographs of authors (framed and displayed in the classroom)
--photographs relevant to stories and authors

Writing experiences: Students will compare and contrast characters, write letters to characters offering them advice, write letters to authors in expression of their feelings toward the selections, and write their responses to the reading selections in their journals.

Examinations: Short objective tests to identify authors, works, characters and story elements. The test will be uncomplicated in an effort to encourage an appreciation of literature rather than studying for facts.

Teresa B. Kelly
Westside Middle School

STUDY OF SELECTIONS FROM *JUBILEE*

Course: English
Level: Seventh Grade

Philosophical Rationale: There are several purposes for teaching this unit on *Jubilee*. One is to help my students develop an appreciation for literature about the South. Second, I hope that my students will develop an understanding of the turbulent times that the characters in the book faced and how they dealt with the situations they faced during the pre–Civil War era, the Civil War, and the post–Civil War era.

Goals and Objectives: To write character descriptions of Vyry, John Morris Dutton, Salina, Lillian, Randall Ware, and Innis Brown, specifically to describe each character before the war and describe the effects the war had on each character.

Subject Matter (assignments): The students will be assigned to read a certain number of pages for homework each night (excerpts from the novel) and will be given a list of discussion questions to answer; these questions will be discussed in class the next day. Some excerpts from the book will be read to the students.

Length of Time: 3 weeks

Pedagogical Considerations:

Class Size:	25
Males	15
Females	10
Black	25
White	0

Probable Demographic Profile of Class: Most of my students come from low income families. Also, the majority of them come from one–parent homes, and many are being raised by grandparents. The majority of the parents would have an education no higher than a high school education.

Social Sensitivity of Works: The most difficult part for me to teach to my students would be the parts in the book dealing with slave punishment.

Number of Sections and Availability of Material: I have four 7th grade sections, but only one (the highest reading level) would be able to handle the reading of *Jubilee*. Materials could be purchased with fee replacement money.

Methodology:

Lectures: Some lectures on the book would be given.

Provisions for class involvement: class discussions would be conducted using the handout sheets as a guideline. Students would be allowed to choose a character to portray and write a character description of the character each student chooses to portray.

Material: *Jubilee* and discussion questions on handout sheets.

Writing Experiences: Character descriptions and a short play based upon the book.

Projects: Portrayal of the various characters and the writing of the play to be presented by my drama class.

Examination: Examination would be made up of questions on handout sheets.

Evaluation System: Character portrayals, writing assignments, and examination.

Patricia Wheat
Keith High School

THE LIBRARY'S INVOLVEMENT

Course: Library Project for
Black History Month
Level: Seventh

Philosophical Rationale: By reading selected excerpts from *Jubilee* and *Clover* and the short story "It Wasn't All Dancing," we can focus attention on characters who are willing to cross barriers of race and culture to help others. When characters come to know one another on a personal level, trust, appreciation, acceptance and interdependence are furthered. I believe that better race relations can be achieved if members of both races make an effort to know neighbors, fellow workers or fellow students as individuals. Racial pride, rather than prejudice, can be fostered through students becoming familiar with the varied achievements of African-Americans.

Goals:

1. To instill in students the belief that each of us has an obligation to promote racial harmony.
2. To foster an environment that will encourage cooperation.
3. To have students recognize the accomplishments and contributions of African-Americans.

Objectives:

1. Students should be able to analyze grounds for racial misunderstandings after becoming familiar with selections.
2. Students will be able to describe how the characters come to value and appreciate one another and their abilities.
3. Students will perceive that through the efforts of whites as well as blacks, slavery came to an end in the United States.
4. Students will become familiar with the heroes of the abolitionist movement.
5. Students will increase knowledge of African-American achievements.

Subject Matter: *Clover* by Dori Sanders, *Jubilee* by Margaret Walker (Chapter 53), "It Wasn't All Dancing," by Mary Ward Brown, "Get on Board, Little Children," by Nancy Henderson, and biographies of African-Americans (see bibliography).

Length of Time: One Week

Pedagogical Considerations:

Size of Class:	23
Males	9
Females	14
Black	21
White	2

Demographic Profile: Large number of children are from single-parent homes.
Sensitivity of Works: Interracial marriage
Number of sections: one

Methodology: By the end of November, the librarian will go to the teacher's room and introduce the books *Clover* and *Jubilee* and encourage students to begin reading these books. The teacher will continue to encourage them to read this material. In February, when students come to the library, the librarian will give each one a copy of the 53rd chapter of *Jubilee*. Students will read this silently. The teacher or librarian will read selections from *Clover* and the short story "It Wasn't All Dancing." Drama Club will present documentary play "Get on Board, Little Children." Students will check out a biography of an African-American. Lists are available to aid students in selecting a biography.

Projects: Design postage stamp to commemorate achievements of an African-American that features a likeness of person to be recognized, or depicts a notable contribution made by person, or creates a suitable image depicting racial harmony. Write a summary of person's achievements to accompany stamp (sample follows).

Evaluation System: Students need to discuss the value of this study (perhaps on anonymous evaluation sheets).

Day 1-3

Discussion: Ask students to compile a list of racial misunderstanding in:

Clover

1. Reaction to death, funeral customs--15-16, 67, 130, 147
2. Difference in food preparation--37, 64, 71, 154-155
3. Ulterior motive for befriending opposite race--75, 116-117
4. Fear of being misunderstood and rejected--100
5. Attribution of a characteristic to an entire race--59, 64, 67, 137

Jubilee

1. Betty Alice fears blacks based on false information.
2. Vyry hears lies repeated that perpetuate hatred and fear of blacks.
3. Vyry and Innis mistrust the two men who visit because of past experience with other whites.

"It Wasn't All Dancing"

1. Rose thoughtlessly muses about value of her belongings. Etta jumps to conclusion that Rose thinks that she will steal.
2. Rose's desire to have Henrietta use terms that would cause Henrietta to feel subservient.

Direct students' thinking toward how personal knowledge can overcome racial misunderstandings.

Have students describe how the characters come to value and appreciate one another and their abilities.

Clover

Communication--100, 140, 142, 144-145, 156, 164-165
Common ground--104, 178
Understanding and forgiving--108, 137, 139

Jubilee

Communication--362-363
Common ground--grannying service, house built
Understanding and forgiving--363-364

"It Wasn't All Dancing"

Communication
Humor-- 41 (Bible), 42 (Flapper), (Call someone who knows you), 44 (slaves)
Mutual need--Rose needs Etta's pleasant, competent and protective care.
Etta likes working for Rose because she is easy to please.

Day 4

Drama Club presents "Get on Board, Little Children"

Day 5

Discuss theme of play--"abolition"
Have students select a biography on African-American and check out.

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Donna Wiltsie
Westside Middle School

Ida B. Wells
Black Heritage Series

First Day of Issue: *February 1, 1990*
First Day City: *Chicago, Illinois,*
Ida B. Wells' adopted hometown
Stamp Designer: *Thomas Blackshear*
Novato, California

Ida B. Wells (1862-1931), who is honored on this U.S. stamp, was a pioneer crusader for black civil rights. She was an activist within the black community, initiating projects ranging from a kindergarten to an orchestra. She was also in the forefront of legal struggles involving equal rights, and was one of the founders of the National Association for the Advancement of Colored People (NAACP).

The daughter of slave parents, Wells was orphaned at the age of 14. She taught school to provide for four younger siblings and also made time to further her own education. Her involvement with civil rights began with an incident on a train, when she refused to sit in the Negro coach and was forcibly ejected. The experience kindled the fires that burned in her during her entire adult life.

In the 1880s, Wells turned to journalism as a means of focusing public attention on black issues. She also joined the lecture circuit, carrying her message to many parts of the United States and Great Britain. Within Chicago's black community, her activism led to the establishment of several cultural and educational facilities, and to providing legal and employment assistance.

Despite the many demands on her time, Wells also served as secretary of the National Afro-American Council and was active in the women's suffrage movement. In addition, she worked to make the NAACP a major force in the struggle for civil rights.

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Ida B. Wells
Black Heritage Series

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Black Heritage USA

FIRST DAY OF ISSUE

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BIBLIOGRAPHY OF BIOGRAPHIES (AND AUTOBIOGRAPHIES) OF AFRICAN-AMERICANS

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Kliment, Bud. *Ella Fitzgerald, Singer*. New York: Chelsea, 1988.

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Gibson, Althea. *I Always Wanted to be Somebody*. New York: Harper, 1958.

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Burchard, S. H. *"Mean" Joe Greene*. New York: Harcourt, 1976.

Griffin, John H.--White tells what it is like to be Black in South

Griffin, John Howard. *Black Like Me*. New York: New American Lib., 1960.

Henson, Josiah--Slave, "Uncle Tom" model

Cavanah, Frances. *The Truth About the Man Behind the Book that Sparked the War Between the States*. Philadelphia: Westminster, 1975.

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Gilman, Michael. *Matthew Henson, Explorer*. New York: Chelsea, 1988.

Holiday, Billie--Singer (Jazz-Blues)

Kliment, Bud. *Billie Holiday, Singer*. New York: Chelsea, 1990.

Horne, Lena--Singer

Haskins, James. *Lena Horne*. New York: Coward-McCann, 1983.

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Rummel, Jack. *Langston Hughes*. New York: Chelsea, 1988.

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May, Julian. *Kareem Abdul Jabbar, Cage Superstar*. Mankato, MN: Crestwood, 1973.

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Burchard, Marshall. *Reggie Jackson.* New York: Putnam, 1975.

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Jakoubek, Robert. *Jack Johnson, Heavyweight Champion.* New York: Chelsea, 1990.

Johnson, James W.--Writer, Head of NAACP
Tolbert-Rouchaleau, Jane. *James Weldon Johnson.* New York: Chelsea, 1988.

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Preston, Katherine. *Scott Joplin, Composer.* New York: Chelsea, 1988.

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Haskins, James. *Barbara Jordan.* New York: Dial Press, 1977.

Leonard, Sugar Ray--Boxer
Haskins, James. *Sugar Ray Leonard.* New York: Lothrop, Lee & Shepard, 1990.

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Naden, Corinne. *Ronald McNair, Astronaut.* New York: Chelsea, 1991.

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Grabowski, John. *Willie Mays.* New York: Chelsea, 1990.

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Aldred, Lisa. *Thurgood Marshall, Supreme Court Justice.* New York: Chelsea, 1990.

Muhammad Ali--Boxer
Hano, Arnold. *Muhammad Ali, the Champion.* New York: G. P. Putnam's Sons, 1977.

Owens, Jesse--Olympic Champion (Track and Field)
Gentry, Tony. *Jesse Owens.* New York: Chelsea, 1990.

Powell, Adam C.--Politician
Jakoubek, Robert. *Adam Clayton Powell, Jr.* New York: Chelsea, 1988.

Robeson, Paul--Actor, Political Activist

Hamilton, Virginia. *Paul Robeson, The Life and Times of a Free Black Man.* New York: Dell, 1974.

Robinson, Frank--Baseball Player

Macht, Norm. *Frank Robinson.* New York: Chelsea, 1991.

Robinson, Jackie--Baseball, Civil Rights

Scott, Richard. *Jackie Robinson, Baseball Great.* New York: Chelsea, 1987.

Rose, Diana--Singer

Haskins, James. *Diana Ross, Star Supreme.* New York: Viking Kestrel, 1985.

Rudolph, Wilma--Athlete (Track and Field)

Biracree, Tom. *Wilma Rudolph, Champion Athlete.* New York: Chelsea, 1988.

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Shapiro, Miles. *Bill Russell, Basketball Great.* New York: Chelsea, 1991.

Sayers, Gale--Football Player

Sayers, Gale. *I Am Third.* New York: Viking Press, 1970.

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Libby, Bill. *O. J. Simpson.* New York: Putnam, 1974.

Smalls, Robert--Civil War Hero, Congressman

Sterling, Dorothy. *Captain of the Planter.* New York: Pocket Books, 1958.

Smith, Bessie--Singer (Blues)

Moore, Carman. *Somebody's Angel Child, Story of Bessie Smith.* New York: Thomas Y. Crowell, 1969.

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Krass, Peter. *Sojourner Truth, Antislavery Activity.* New York: Chelsea, 1988.

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Petry, Ann. *Harriet Tubman, Conductor of the Underground Railroad.* New York: Thomas J. Crowell, 1955.

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Provided by Donna Wiltsie

ENHANCING SELF-ESTEEM IN ADOLESCENTS THROUGH THE GENRE OF THE SHORT STORY

Course: English
Level: Eighth Grade

Philosophical Rationale: Self-esteem in black adolescents is at a low level. In order for self-esteem to be nurtured and developed, students must be exposed to ways others have handled this development to have a guideline to follow--or mishandled it as an approach to avoid. Through identification with similar situations and applying those elements to their own development, students will gain insight into their own self-worth. If the students don't believe in themselves and like themselves for what they are, they know other people cannot.

Goals and Objectives:

1. To enhance self-esteem in adolescents
2. To appreciate literature as a mirror of human behavior
3. To instill in students an awareness that choices they make will affect their self-esteem

Subject Matter:

1. The students will be required to read a variety of short stories by Southern authors.
   a. "Customs of the Country"--Bell
   b. "Mistletoe"--Bradley
   c. "Playing"--Huddle
   d. "A Hank of Hair, A Piece of Bone"--Nordan
   e. "Six White Horses"--Sanford
   f. "Hot Springs"--Sharp
   g. "Disturber of the Peace"--Brown
   h. "Fruit of the Season"--Brown
   i. "New Dresses"--Brown
   j. "The Amaryllis"--Brown
   k. "Good-Bye Cliff"--Brown
   l. "Duty"--Covington
   m. "Magnolia"--Covington
   n. "September Slant"--Covington

2. Discussions and writing assignments will be generated through character analysis as it relates to self-esteem.
   a. Negative self-esteem analysis
      1. "Customs of the Country"--drug dependency
      2. "Playing"--dealing with temper, alcohol dependency
      3. "A Hank of Hair, A Piece of Bone"--fear
      4. "Disturber of the Peace"--self-pity, depression
      5. "Hot Springs"--peer acceptance
      6. "Fruit of the Season"--jealousy, envy
      7. "New Dresses"--guilt

b. Positive self–esteem analysis
   1. "Duty"––confidence
   2. "Magnolia"––patience, tolerance
   3. "The Amaryllis"––power of praise
   4. "Six White Horses"––acceptance
   5. "September Slant"––richness of spirit
   6. "Good–Bye, Cliff"––justice
   7. "Mistletoe"––security

3. Role playing scenarios will be done in class to extend the characters into the visual world.

Length of Time for the Teaching Unit: This unit will encompass several months of study. It will be integrated with other literature study during the time span. The unit could also be taught as a single unit before going on to other literature. However, I believe an integrated approach is more beneficial since the self–esteem emphasis will be dealt with for a longer period of time.

Pedagogical Considerations

Class Size: 25–30

Demographic profile: normal male/female ratio, all Black or predominantly Black student body.

Social sensitivity of works: it is imperative that each teacher read the stories and decide which would be acceptable or unacceptable for his/her own particular situation. The social sensitivity of the works chosen reflects a variety of topics concerning both races.

Number of sections: six classes

Availability of materials: see attached bibliography

Methodology:

Literature Related

1. Lectures––Lectures are to be kept to a minimum. The emphasis of this unit is discussion and interaction among the students.
2. Class will be divided into groups to analyze different characters in different stories. The groups could also analyze the same character and then compare analyses.
3. Writing experiences––1) Assign research on different self–esteem topics and the ways adolescents deal with them. 2) Assign individual character descriptions and analysis of their self–esteem in related works. 3) Pair students who are acquainted and have them analyze their own self–esteem using a rating scale.

Self–Esteem Related

1. Autobiographical questionnaires will be filled out so students can expand perception of self.
2. Students will be partners for interviews. Given a list of questions, partners will interview each other to discover more about the other person.
3. a. Students will design a personal coat of arms
   or
   b. Students will draw silhouette of self and then make a collage of pictures, words, etc. that represent personal thoughts.

Materials:

Copies of the short stories should be made available.

Projects:

Students will write in–depth character analysis reports utilizing research techniques to identify the particular area of self–esteem the character is exhibiting. Students will be required to prepare oral reports and visual aids to present the study to the class.

Examinations:

Short examinations with multiple–choice and short–answer questions on content will be given following the reading of each story. The examinations will also contain an essay question dealing with the character or characters who were analyzed.

Evaluation System:

Students will be evaluated through monitoring of their participation in class discussions, their examination results, their role playing scenarios (may be group grade), and their project presentations, both written, oral, and visual.

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Beth Taylor
Eastside Middle School

JUBILEE AND ALABAMA HISTORY

Course: Alabama History
Level: 9th Grade

Philosophical Rationale: Ninth-grade Alabama history students have the opportunity to "relive" the past. Students are challenged to create a mental timeline illustrating the people, places and events that have shaped their heritage. An excellent method for enticing young people to discover themselves is through oral history. Oral history, memory as the way it happened to someone, "puts flesh and blood with the skeleton of history."

Goals:

To strengthen student knowledge of the importance of oral history.
To strengthen student knowledge about methodology of oral history.
To encourage students to appreciate African-American authors and their works.
To increase students' knowledge about their "roots."
To strengthen students' social participation skills.
To strengthen students' writing skills.
To encourage students to appreciate memories.
To encourage students to store memories.

Philosophical Rationale: This project encourages young people to find out who they are, where they came from, and where they could be going.

Methodology: Teacher will discuss the definition and methodology of oral history.

The teacher will provide information about author Margaret Walker and her use of oral history in the story of *Jubilee*. Brief information about the time, setting, place, and characters of the *Jubilee* excerpt will be presented.

Students are to read Vyry's devotion to Aunt Sally's (pages 37 and 38) in Margaret Walker's *Jubilee*. Handouts will be provided and taken up at the end of the period.

Teacher will orally discuss with students these questions:
Who was Vyry?
Who was Aunt Sally?
What made Aunt Sally so special to Vyry?
Describe Aunt Sally's family history.

Teacher and students will discuss how to initiate an oral history project in an appropriate manner.

Students are to interview an adult relative (over the age of 50) they admire the most. Students are to ask the adult to recall a humorous, sad, frightening, silly,

etc. story as told by his or her parents or grandparents in days past. Tape recorders may be used.

Teacher and students will review proper writing style. Proper sentence structure, capitalization, punctuation will be stressed.

Completed projects will be collected and bound as a "Favorite Stories" album. Outstanding projects will be displayed in the hall to familiarize viewers with the importance of oral history.

Length of time: Three weeks

Pedagogical Consideration:
Size of class: 110 (in four sections)

Probable demographic profile of class: 92% of the students are African-American; 8% of the students are Caucasian.

Social sensitivity: Slavery, Negro dialect, interracial relations

Materials: A copy of *Jubilee*, tape recorder (OPTIONAL), pencil, looseleaf paper, notebook.

Evaluation: Written oral history project

Next stage: Discuss with students what they learned from the stories and what they learned about themselves. (Teacher will share her family stories with class.)

Recommended Bibliography:

Walker, Margaret. *Jubilee*. New York: Bantam Books, 1966.

Marsha Carmichael
Selma High School

ALABAMA LITERATURE

Course: English–10th Grade
Level: Honors and General

Philosophical Rationale: Much emphasis is placed upon the study of the history of Alabama; a semester of Alabama history, which is a state requirement, is devoted to the learning of significant historical information on the state's existence. From a literary perspective little or no significance is given to the study of the great literary works and writers of Alabama. Nationally and internationally, Alabama suffers from a somewhat negative image; likewise, its citizens are subjected to the same bias. Therefore, students inherit a prejudiced and unfavorable state image. Their self–esteem and self–concept may be adversely affected by the negative views that others have of Alabama. Thus, the study of literary works of Alabama exposes students to a positive part of their heritage; it provides them with a background of vicarious experiences including events, characters and scenes that highlight their culture. Ethnically and regionally, Alabama ranks low in comparison to other cultural centers. Awareness and recognition of the literary prowess of Alabamians as writers and characters may strengthen ethnic and regional pride. In addition, a knowledge of the literary contributions of Alabamians complements the study of both American and British literatures, which are state requirements. Exposing students to their literary legacy links their past, present and future. This exposure can become a "foundation stone," even though the messages may be interpreted as "tongues of flame." Eventually, students may view this opportunity as a day of "jubilee."

Goals and Objectives:

--To acquaint and familiarize students with writers and works that highlight their Alabamian literary heritage.
--To promote racial acceptance and tolerance.
--To develop a more positive self–concept and foster self–esteem within students.
--To enhance students' speaking and writing skills.
--To strengthen students' ethnic and regional awareness and pride.
--To cultivate a desire for reading, and/or challenge the reader to develop an insatiable desire for reading.

Subject Matter

A. Background reading--The reading of *Jubilee*, *Foundation Stone*, *To Kill A Mockingbird*, *Uncle Tom's Cabin*, *Gone With the Wind*, or an acceptable substitute that provides comparable content.
B. Specific excerpts from *Jubilee*, *To Kill A Mockingbird*, *Foundation Stone*, *Poor But Proud*, *Tongues of Flame*.
C. Thematic Unit: Enduring spirit for survival and success despite odds and obstacles.

Pedagogical Considerations:

A. Size of class — 25–30 students
B. Demographic profile — 88 percent Black
11 percent White
1 percent other
58 percent female
42 percent male
C. Social Sensitivity: Extra precaution should be made to develop positive performance of students rather than perpetuation of racial divisiveness and tension among students. Set a positive tone and establish specific guidelines for the unit including content and due dates. Individual differences, privileges, responsibilities and choices should be cited. Stereotypical roles of subservience and domination should be objectively reviewed and events should be examined within their specific time periods.

Number of Sections: Five class sections will be provided with the content in handouts to be used in class. Students who have their personal copies of content may use them.

Materials:

Specific excerpts, tapes, tape recorder, photograph of interviewee

Jubilee--Vyry's triumphant emotional strides over her many adversities. pp. 376–385; pp. 394–410 (Chapter 57).

Foundation Stone--Gerda's determination to survive in spite of Yarbrough's death and other difficult personal situations. pp. 437–439.

To Kill A Mockingbird--Atticus' determination and sense of justice to legally represent Tom Robinson to the chagrin of the townspeople, especially Mrs. Dubose and Bob Ewell.

Atticus' decision to retain Calphurnia as the housekeeper and mother substitute for Jem and Scout despite the opposition of his sister, Alexandria.

Poor But Proud--The insistence of poor whites (textile workers and sharecroppers) to gain dignity and respect despite demeaning situations.

Tongues of Flame--The tenacity of a wife to perform a necessary act of respect for a deceased husband whose deceitful acts are buried in memory as his body has been interred ("Good-bye, Cliff"). pp. 63–74.

Methodology: Lectures by the instructor will provide motivation, stimulation, and limitations of the unit. Appropriate background information including customs, speech, and other cultural characteristics should be cited and explained prior to the reading of the excerpts. Small group assignments for identification of specific

cultural or regional features may be assigned. Resource persons should be invited to share with the students their personal plights individually or collectively as a family unit. An essay that will be the written report of the project will enhance students' writing skills.

Projects: Locate an elderly relative, prepare for an oral interview, tape record the interview, prepare an oral presentation, organize and write a summary essay.

Examinations: Objective test for recognition of writers and their works and a subjective instrument, the essay, will be graded. Also a grade will be assigned for the oral presentation based on content and delivery.

Evaluation: Students will engage in peer evaluation by using rating sheets. A self–evaluation attitude checklist will be used.

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Chestnut, J. L. *Black in Selma.*

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Flynt, Wayne. *Poor But Proud.*

Lee, Harper. *To Kill A Mockingbird.*

Mitchell, Margaret. *Gone With the Wind.*

Sikora, Frank, ed. *Selma, Lord, Selma.*

Stowe, Harriet B. *Uncle Tom's Cabin.*

Walker, Margaret. *Jubilee.*

Warren, Lella. *Foundation Stone.*

Windham, Kathryn. *13 Alabama Ghosts and Jeffrey.*

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Selma High School

MARY WARD BROWN AND JOHN STEINBECK

Course: English
Level: 10th Grade

Philosophical Rationale: Students should develop more social awareness and tolerance for other peoples' behavior by understanding that racial prejudice and class distinction have existed for a long time and in all parts of the world. By comparing two central figures who have the same occupation, the doctors in *The Pearl* and "The Cure," they will be studying two different types of prejudice. They will then be able to draw their own conclusions as to the motives and characteristics of each central figure.

Goals and Objectives:

--To promote racial harmony and tolerance of other races through the study of literature.

--To introduce Alabama authors to supplement literature and enhance students' knowledge.

--To be able to compare and contrast characters.

--To be able to take personal meaning from a short story and read one's own life into it.

Subject Matter: *The Pearl* by John Steinbeck and "The Cure" by Mary Ward Brown.

Length of Time: Ten classroom periods or two weeks. Students have previously covered *The Pearl*.

Pedagogical Considerations:

A. Class size: 25–30 students.

B. Demographic profile of class: male/female ratio: 50/50. Black or predominately black.

C. Social sensitivity of works: These works will be somewhat socially sensitive considering the content and the predominately black makeup of the class. The students may find some of the words in "The Cure" objectionable. Discussion of this problem beforehand should prevent problems from occurring.

D. Availability of materials: *The Pearl* is in their literature book. Copies of "The Cure" will be made available to class use.

Methodology: The overall aim is for students to practice analytical skills by writing an essay discussing the similarities and differences between two characters. A series of informal class discussions and practices will precede this.

A. Provide background information on Mary Ward Brown, stressing the fact that she is not only an Alabama author, but that she is from our area.

1. Discuss some racial terms in short story that might be offensive.

2. Assign vocabulary words to be defined and discussed before the reading of the story.

B. Read "The Cure" by Mary Ward Brown. This may be read aloud in class or assigned to be read silently.

C. Re-read excerpts from *The Pearl* by John Steinbeck that contain references to the doctor.

D. Have class discussions on "The Cure" by Mary Ward Brown. Ask students to relate any personal experiences, either good or bad, they've had with a doctor.

E. Conduct class discussions on doctors and the role they should play in society. Make a list of all the good qualities the students think a doctor should possess.
   1. Have the students list each doctor at the top of a piece of paper. Underneath each name they are to list the qualities of each doctor, whether good or bad.
   2. Have the students write a short paragraph stating which doctor they would prefer to call if they were sick. Give reasons for their opinions.

F. The main project will be an essay turned in at the end of the unit comparing and contrasting the two doctors after our work in class. Students individually are to decide which doctor is their least favorite and why. They must give reasons supporting their choices. The purpose is to see that prejudice also exists in other cultures and in other places.

Materials:

The Pearl by John Steinbeck
"The Cure" by Mary Ward Brown

Projects:

--Class discussions on works. Small group discussions on doctors and the roles they should play in our society.

--Relate the two doctors in our works to the ideal doctor. Discuss which one comes nearer fulfilling the criteria.

--Re-enact some of the scenes with the doctor in class. This activity would be scenes from both works.

--The culmination of all our activities will be the completion of the essay comparing the doctor in *The Pearl* with the doctor in Mary Ward Brown's "The Cure."

Examinations: Short check tests will be given at the end of each week on content and vocabulary words. These tests will be multiple choice or fill in the blank.

Evaluation System: Students will be evaluated through their participation in all group activities, as well as through the weekly check tests on content and vocabulary. The primary evaluation will be the essay to be handed in at the end of the unit.

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MARY WARD BROWN

Course: English
Level: 11th Grade

Philosophical Rationale: In analyzing the attitudes of two aging women, one white and one black, who had been together most of their lives but in different socio-economic situations, students should be able to obtain a better understanding of each character's feelings and each one's approach to dealing with the events of the past and their expectations for the future.

Goals and Objectives: Using documentation from the text, students are to answer accurately 80% of the questions for discussion.

Subject Matter: "Beyond New Forks" from *Tongues of Flame* by Mary Ward Brown, Pages 145-162.

Length of Time for the teaching unit: This unit is designed to cover five fifty-minute class periods.

Pedagogical Considerations:

Size of Class: 25 students

Demographic profile: all black students from low-income families who live in rural areas of the county; approximately the same number of males and females

Social sensitivity of works: The passage where the two women share a can of beer could be difficult to cover, especially for some students whose religious beliefs prohibit the use of alcohol, etc.

Number of sections and availability of materials: "Beyond New Forks" would be photocopied and distributed to each student

Methodology:

A. A day prior to beginning the unit assign the following vocabulary words and terms to be looked up during class using classroom dictionaries: cafe au lait, Pandora's box, traumatic, interspersed, status quo, acrid, opaque, wraith, empathy

B. Introduce the unit: give background information on Mrs. Brown and some of her works. Give students reasons for reading Mrs. Brown's story and what they should expect to get out of it (i.e. Mrs. Brown is a local writer writing about life familiar to us in this area); (see rationale for unit above). Announce that a quiz will be given at the end of each class period during the reading of the story.

C. Day One

1. The teacher will read pages 145-154 with each student following along in his own copy of the text.
2. The teacher will pass out a five-question, fill-in-the-blank quiz on the material just read. Allow ten minutes for completion. (See attachment)

Day Two

1. The teacher will read pages 155–162 with each students following along in his own copy of the text book.
2. The teacher will distribute a five–question, fill–in–the–blank quiz on the material just read. (See attachment for quiz). Allow approximately two minutes for completion of the quiz.

Day Three

Write discussion questions 1, 2, & 3 on the chalkboard. Have students copy the questions, allowing one–half page each for their answers. Instruct students to write in complete sentences, observing grammar rules, etc.; their material will be collected and graded not only on content, but also on grammar, spelling, etc. (allow approximately 20 to 25 minutes for students to work on their assignment, giving assistance as needed). Use remaining class time to allow students to share their answers with the class. (See attachments)

Day Four

Use the same format as day three for questions 4, 5, & 6; however, these questions might require more time in answering. Use remaining class time for discussion of answers. (See attachments)

Day Five

Continue with the same format in answering and discussing questions 7, 8, and 9. (See attachments)

Evaluation System: Students will turn in each day's assignment. Grading will be based on accuracy of answers (i.e. documentation from text), grammar, spelling, etc.

Reading Quiz for Day One

1. How old is Queen at the beginning of the story?
2. What is Queen's mother's name?
3. In what month of the year does the story take place?
4. The narrator says that she and Queen go through their memories "like _____ from which each drew the scraps that pleased her."
5. Where does Lou Annie live?

Reading Quiz for Day Two

1. How many children does the narrator have?
2. What pictures does Queen have on her mantel?
3. What signal does the narrator suggest the two women use if either of them needs assistance from the other?
4. What does Queen say that the red and gold sunset is a sign of?
5. To whom is the narrator referring when she said, "When their time comes, I expect them all to stand up and do right?"

Discussion Questions

1. Cite passages that support the narrator's statement that "she had changed." (p. 145, p. 145, pp. 159–160)
2. List Queen's behaviors that support the statement that she has not changed. (p. 145, p. 162, etc.)
3. A. How does the narrator attempt to empathize with Queen over Queen's disappointment with Lou Annie's life style? (She tells of the own children's disappointing behavior––i.e., daughter living with boyfriend, all three children smoking pot, etc.).
   B. In the discussion with Queen about the young peoples' behaviors, why does the narrator suddenly feel guilty? (Possible answer: Because she thought that by virtue of their race and privileges afforded to them, her children would turn out well in contrast to Lou Annie and her children).
4. A. How do the two women handle the subjects of "race" and "racial injustice" when they threaten to enter into their conversations? (p. 152)
   B. Do you think they should have discussed these sensitive subjects? Why or why not? (Possible answers: Yes––They could have confirmed their mutual affection for each other while, at the same time, pointing out the injustices of the past system. No––The two women were carefully protecting their memories of the past that gave them so much pleasure. Or, to subject those memories to such scrutiny could destroy their enjoyment of reminiscing together.

5. Who do you think is the stronger of the two women? Give reasons for your answer. (Most students are expected to choose Queen because she is more independent and is able to cope with the problems in her life better than the narrator can.)

6. What does the narrator mean when she says, "I was looking for more than a maid to wax the floors...In my heart I was looking for another Mannie or a young Queen Esther"?

7. The story ends with the sentence, "When she [Queen] closed her door there seemed no light anywhere in the world except in the headlights of my car." Explain what you think is meant by that statement. (Possible answer: Life is no longer as secure and predictable for her as it was in the past; who is now filled with doubts and uncertainties about her future with no "light" to guide her.)

8. If you could write a different ending to the story, what would it be? (Accept answers that are serious and reasonable.)

9. How do you think that people of different races should deal with injustices of the past and the present? Should they refuse to talk about them as Queen and the narrator do, or not? Give reasons for your answer. (Students will probably agree that people need to talk about such problems with a view to healing wounds and working towards a better future for all people.)

Carolyn Robertson
Keith High School

JUBILEE AND CAREER DECISIONS

Course: English
Level: 10th Grade

Philosophical Rationale: Many families in the Keith High School community relegate themselves to a life of poverty because of an innate failure syndrome that seemingly perpetuates itself. Since higher education may deter many people from a life of destitution, I believe that instilling in tenth graders a keen desire to participate in their educational decision-making process early will steer them away from many career pitfalls and help to eliminate the failure complex. I also feel that catching them early will create a sense of success and help kindle sparks of hope so that they rise up with renewed spirits. Therefore, I hope that excerpts from Margaret Walker's *Jubilee* will serve as a launching pad to catapult students into the 21st century since literature is as varied and individualistic as the times and authors themselves.

Subject Matter: Teaching the work ethic through Margaret Walker's *Jubilee*

Length of time for teaching unit: 3 or 4 weeks

Pedagogical Consideration:
Size of class: 24 students

Probable demographic profile of the class--African-American

Class I	6 girls
	17 boys
Class II	9 girls
	14 boys
Class III	14 girls
	11 boys

Number of sections and availability of material: 3 sections of 10th graders. Each class will have access to all material. Sections from the texts will be photocopied and collected at the end of each class period.

Goals and Objectives

Unit Objective

1. Students will study the concept of the work ethic and the relationship of education in achieving one's goal by studying excerpts from Margaret Walker's *Jubilee*.
2. Students will become familiar with the philosophy of Innis Brown and Randall Ware and Vyry's reactions to their beliefs concerning education and labor (Chapter 57).
3. Students will plan their careers.

Specific Objectives

1. To establish rapport with the students, based on their own self-interests
2. To study a chart of career choices
3. To select their three choices and the clusters into which they fall
4. To research career information in the library and in college catalogues
5. To read Innis Brown's and Randall Ware's philosophies about work and education (Chapter 57)
6. To react to the philosophies
7. To react to Vyry's reaction
8. To learn how to write a resume
9. To complete a job application
10. To write a letter of inquiry
11. To learn about basic job-seeking and job getting requirements and skills
12. To draw up a futuristic career application and resume based on their career choices
13. To encourage students who want to read the entire novel
14. To locate all available sources for finding a job, that is, the yellow pages, the want ads, *Occupational Outlook Handbook*, *Dictionary of Occupational Titles*, workers in the field

Methodology

1. Discussions about the excerpts
2. Workshop session on writing resumes
3. Small group sessions on related career clusters
4. Individual tasks on completing application
5. Overhead projector for showing sample resumes and employment applications
6. Guest Speaker--Possibilities: Steve Hickman from WCCS--"How to Choose Your Career;" Mr. Lee, the Drafting Instructor
7. Guest Speaker from one of the other local junior colleges
8. Guest Presenter--Business Teacher, Mrs. Christine Jones
9. Assignment: write a letter of inquiry about possible job requirements to various firms
10. Assignment: write business letter to colleges concerning specific information about college entrance

Examination

1. Give a specific resume and application, answer objectively twenty questions about the items.
2. Whose philosophy would you choose? Defend your answer.
3. You noticed both internal and external conflict with Vyry. How does she resolve the conflict? Is she being reasonable or passionate? Defend your answer.
4. Complete a blank application with information about you.
5. Write a resume.

THE CAREER PLANNING WORKSHEET				Name
My Career	Advantages	Disadvantages	Responsibilities/ Duties	Education needed/Salary
1st Choice				
2nd Choice				
3rd Choice				

RESOURCES

Classified "Help Wanted" Section of the Newspaper
Catalogues
Dictionary of Occupational Titles
The Occupational Outlook Handbook
The Yellow Pages of the Telephone Directory

Fannie Hendrieth
Keith High School

AMERICAN LITERATURE

Course: English 112 (General)
Level: 11th Grade

Philosophical Rationale: I believe that a true appreciation of literature comes when a student is able to relate what he reads to real life. After completing a year of study of American literature, my students have experienced a wide variety of human relationships in short stories, novels, and drama. These relationships involve characters of different social classes, races, and financial situations. At the end of the school year, I would like to return to some of these relationships for a final writing assignment. This would neatly "wrap up" a year of study and would foster understanding by reminding students of the similarities and differences that combine to make the family of man.

Goals and Objectives:

1. to analyze relationships between characters in literary works
2. to relate literature to life by comparing relationships between characters in literature to real life relationships
3. to achieve understanding through exposure to and analyses of a variety of human relationships in literature

Subject Matter:

American short stories
Twain, Mark. *The Adventures of Huckleberry Finn.*
Walker, Margaret. *Jubilee.*
Cooper, James T. *The Prairie.*
O'Neill, Eugene. *Where the Cross Is Made.*

Time for unit: 5 days--2 days for review of material, 3 days to write.

Pedagogical Considerations:

1. class size--28-34
2. demographic profile--81% Black, 16% White, 3% Other; 35% Male, 65% Female.
3. social sensitivity--I anticipate no problems since these will be individual writing assignments. The material, with the exception of *Jubilee*, is material I have dealt with many times. My familiarity and rapport with my students will determine which sections of *Jubilee* I use.
4. sections--2 classes (Short stories, the play, and an excerpt from *The Prairie* are in the students' texts. Students will purchase paperback copies of *The Adventures of Huckleberry Finn.* Handouts will be used for *Jubilee.*

Methodology:

Two days will be spent in review and discussion of relationships, and students will spend three days writing.

Materials:

textbooks, paperback novels, handouts

Projects:

Each student will write one essay in which he/she discusses the relationship between two characters in a work, compares relationships in two works, or compares a relationship between characters in a work to a real-life relationship.

Partial listing of possible relationships for consideration:

Huck and Pap, *The Adventures of Huckleberry Finn*
Huck and Jim, *The Adventures of Huckleberry Finn*
Phoenix and her grandson, "A Worn Path"
Missy Salina and Vyry, *Jubilee*
Leatherstocking and Hard-Heart, *The Prairie*
Miss Emily Grierson and her father, "A Rose for Emily"
Miss Emily and Homer, "A Rose for Emily"
Granny and Cornelia, "The Jilting of Granny Weatherall"
The Captain and his children, *Where the Cross Is Made*
Madeline and Roderick, "The Fall of the House of Usher"

Evaluation:

The students will receive a grade on the essay equivalent to a major test grade.

Mary H. Lockhart
Selma High School

LITERATURE AND ART

Course: Art I and Art II
Level: 11th and 12th Grade

Philosophical Rationale: To help the students develop a better understanding of the difficult times in which *Jubilee* is set and in so doing to enable them to have better insight into one of the sources of the racial problems we have today.

Goals and Objectives: After reading excerpts from *Jubilee*, the students should be able to project an image in their minds of the difference between the slave quarters and the Big House and then produce two separate watercolor paintings portraying each.

Subject Matter: Read the photocopies of excerpts from *Jubilee* describing the slave quarters and the Big House.

Length of Time: Five to eight class periods

Pedagogical Considerations:

1. Thirty–eight students
2. Approximately one–third female, two–thirds male
3. Students are all white, from mainly middle class homes.
4. Two class sections.

Methodology: The first day we will read the excerpts from *Jubilee* and have brief discussions and questions, if necessary. The rest of the days the students will paint.

Materials: Photocopies from *Jubilee*, watercolors, watercolor paper

Projects: The students will paint their interpretations of the different descriptions they have read from *Jubilee* describing the slave quarters and the Big House.

Exam: None

Evaluation: Students will be evaluated on their attentiveness and participation in the class discussion, the time and thought put into their paintings, and their paintings.

Sandy Greene
Meadowview Christian School

FINDING SOURCES FROM WITHIN THE FAMILY FOLD AND FABRICATING FICTION

Course: AP English
Level: Grade 12

Philosophical Rationale: Advanced Placement English classes focus students' attention on the traditional classics of American, English and world literature. Over the last 5 years the AP list of suggested works has broadened to include many authors heretofore not included in the canon of western literary greats. Even so, if care is not taken to avoid such attitudes, students may begin to adopt an elitist view of literature as a field of endeavor only for venerated scholars. Much contemporary literary criticism encourages such a view by obfuscating rather than clarifying literary works. Indeed, many students are so awed by what they are told is great literature that they are afraid to attempt writing on their own. In addition, the trend toward teaching works in a vacuum, without some examination of the biographical considerations of the author, further dehumanizes the act of creating fiction.

In the belief that all writers (both the recognized great and those just beginning) are like Tennyson's Ulysses, "a part of all that [they] have met," I hope to encourage students to focus on the way in which writers draw from their personal experiences and surroundings as well as from those of their families and friends. Students have access to the same idea banks and they may drink from the same source pools as the great writers of the world. Today's students may observe and record their unique possessions--their families. In the process they may tap older family members for their recollections of earlier times. They, like writers throughout the ages, may become collectors of all that belongs uniquely to them.

Goals and Objectives

--To enable students to appreciate the uniqueness of their own families
--To provide an opportunity for students to exercise their imagination by creating fiction based on the familiar
--To encourage students, through reading the fiction of published authors as well as that of their own classmates, to recognize and value the relationship of the unique to the universal
--To foster in students the confidence needed to feel that, having examined their own uniqueness, they are equipped to attempt to understand any work of great literature

Subject Matter (assignments)

1. Margaret Walker. *How I Wrote Jubilee* and selected passages from *Jubilee*; Johnny and Jim, pp. 172–173, 180–184, 198–199; Kevin, pp. 170–172, 207–208; Vyry, pp. 136–141, 236–239

2. Lella Warren. *Foundation Stone* and selected passages--Introduction by Nancy Anderson, pp. vi-xxxi; The Patriarch, pp. 61, 66-67; Miss Lizbeth, pp. 75-77; Yarbrough, pp. 366-368, 376-378; Nathan, pp. 394-396; Whet and Lucinda, pp. 475-479, 503-505, 519-521, 527-531
3. Mary Ward Brown. "New Dresses" and *Tongues of Flame*
4. *In Our Own Words*
   Richard Arrington. "Vay," pp. 16-18; J. S. Craig. "The Crimson Infinity," pp. 28-29; H. S. Lee. "Just Wish To Go," pp. 39-41; George W. Henderson. "Ollie Miss," pp. 43-45
5. James Joyce. *The Portable James Joyce*--Preface and Introduction by Henry Levin; "Eveline" (short story from *The Dubliners*)

Length of time for entire unit: 9 weeks

Pedagogical Considerations:

A. Size of class: 7--one section only
B. Demographic profile: Black 43%, White 43%, Other 14%: Male 57%, Female 43%
C. Social sensitivity: With this group of mature seniors, I anticipate no problems with the social sensitivity of the works.

Methodology:

1. Introduction of unit to class through teacher lecture--explanation of goals and objectives, assignments, and anticipated due dates. Brief overview of works to be read. Assignment of works for student presentations.
2. Lectures by individual students who will be assigned one of the reading assignments to present to the class.
3. Small group work to formulate questions for parent interviews (may use attached examples as starting point; refocus and revise as necessary for shift from parents to grandparents).
4. Interview by students of a grandparent.
5. Student evaluation essay based on interview.
6. Short work of fiction based on a family story.
7. Oral presentation (storytelling) of students' stories to class for critiquing.
8. Final presentation of student stories to middle school or elementary school classes.

Materials:

1. Copies of assigned works for reading of excerpts and stories.
2. Tape recorder and blank tape.

Evaluation:

Each part of the unit will have an assigned point value. If students complete work on schedule they will be guaranteed 75% of the point value. The additional 25% will be based on the quality of the work to be evaluated by the teacher.

Tentative Point Assignment:

1.	Objective test on all assigned reading	50
2.	Student lecture on assigned reading	50
3.	Participation in post lecture discussions	30
4.	Taped interview	50
5.	Essay on insights gained from interview	50
6.	Short story based on family story (written)	100
7.	Oral presentation of short story	20

INTERVIEW QUESTIONS
(Developed by AP students as part of
1990–91 project on parents)

GROUP I

1. In what major ways do you now see yourself as different from your parents?
2. Did your parents talk to you often about their childhood? How did you react to those conversations then? What do you remember about what they told you (in some of the areas we will discuss)?
3. Who was (were) the person(s) who most influenced your decision making?
4. Did you ever do anything you have lived to regret? What? (if you can talk about it)
5. To what extent and in what areas of your life did you depend on the advice and counsel of your parents?
6. What mistakes did you make that you believe have any effect on your life today?
7. Were you ever in a position where you had to decide whether or not to drink? How did you handle the situation? What was the drinking practice in general in high school?
8. Did you and your parents ever come into conflict over your friends? What happened?
9. When (if) you started to smoke, was there a conflict with your parents? How was the conflict handled?
10. Did your parents ever explain themselves or their reasons for their actions to you? Did you ever try to force them to?
11. How did your parents influence the way in which you have raised me? Was there anything your parents did that you vowed never to do to your children? What? Have you done it?

GROUP II

12. At age 17+, what were you like mentally, emotionally, physically?
13. How would you describe your personality as a teenager? Have you changed? How? Why? When did the change occur?
14. As a "teenager" how did you react to authority? That of your parents, your teachers, others? Were you rebellious or compliant? Comment.
15. When you were 17+, how did you see yourself in 10 years?
16. At age 17+, what were your dreams for the future? Did any of them come true? How did they change?
17. Did you have any heroes? Who? Why? Discuss.

GROUP III

18. How did you spend your free time at home? Watching T.V.? Chores?
19. How important to you and your friends were school sports events?
20. Did you belong to any clubs or groups? Discuss.
21. What was your favorite movie? Did you go to the movies often? Why? Why not?
22. What were some of your favorite songs and singers? How important was popular music to you?
23. Describe a typical date when you were a teenager.
24. How important were clothes and appearance? Did you have any models (movie stars, athletes, etc.) that you tried to imitate?
25. How much money did you earn or get from your parents per week (month)? Describe how much freedom you had in making decisions about spending money? Did you wish for things you could not afford? Did your parents think you were too extravagant?
26. When did you get your first car? Describe it and describe your feelings about being able to drive.
27. What responsibilities did you have at home (or elsewhere), and how did you feel about them? Were they self–imposed or imposed by others?
28. What specific rules did you have concerning curfew, places you could not go, people with whom you could not associate, etc.? How did these rules change as you got older?
29. What did you do for fun? In school? Out of school?
30. Comment on attitudes toward sex among teenagers.

GROUP IV

31. What do you remember about your last year in high school in the following areas: academic, social, other?
32. What was your favorite subject in high school? Why?
33. Describe the high school teacher you remember the most clearly. Why do you remember him/her? Has she/he had any lasting influence on you?
34. What books did you read on your own? What books/literature were assigned to you? What most influenced you in what you read as a teenager?
35. Discuss the courses you took in high school (i.e. how far did you go in math, science, foreign languages?). What was required of you in English classes and in history?
36. How did the town in which you grew up affect the way you viewed things then and now?
37. As a teenager, how involved were you with the political events in your town? What events do you remember? How aware were you of events of national or international importance? Did you read newspapers and magazines regularly? Which ones?

GROUP V

38. What made you decide whether or not to go to college? How did you decide which college to attend?
39. Discuss your first year away from home. Were you "homesick" or "liberated"? What were some of the hardest aspects of that first year? The best?
40. Had your high school studies prepared you for the work expected of you in college?
41. In college how did you decide on your major?
42. In what specific ways is what you learned in high school and college useful to you today?
43. Did any of your studies or experiences in college cause you to question the ideals and values you had been taught by your parents?
44. Did you change in college? In what ways?
45. If you could relive your college years, what would you do differently?
46. How did you decide on your career?
47. If you did not go to college, discuss what you did in the 4 years following graduation from high school and how those 4 years have affected your adult life.

Grace Hobbs
Selma High School

BLACK AND WHITE TOGETHER

Course: An Adult Services Course for Black History Month
Level: Public Library of Selma and Dallas County

Philosophical Rationale: In order to celebrate Black History Month, the Public Library of Selma and Dallas County is offering a reading/discussion course based on three works by Alabama authors. These works are:

Tongues of Flame by Mary Ward Brown
Jubilee by Margaret Walker
Foundation Stone by Lella Warren

The theme for the discussions in these three works is the relationship of blacks and whites as seen during different periods of history and as presented by authors of different races.

Goals and Objectives: It is the hope of the Library that through the presentation of this course and the interaction of the members of the class, a growing sense of concern and awareness of both races can be achieved. The anticipated goal is to have members of each race learn more about each other and, through this awareness, be able to live together as peaceful neighbors. This objective can be reached by reading about former relationships between the races in *Foundation Stone* and *Jubilee* and current ones in *Tongues of Flame*.

Subject Matter: The material will be assigned in segments to be read for each class. Because of the length of *Foundation Stone*, it will be necessary to discuss it in three separate class periods, while *Jubilee* will be discussed for two sessions, and *Tongues of Flame* will be discussed in the final session. If it is deemed necessary and is the will of the class, a seventh session can be added to continue discussing Mary Ward Brown's works plus have time to write a paper from the journal that was kept during the course. This journal will be announced at the first session, and members will keep one of their thoughts and feelings as the course progresses.

Discussion questions pertaining to each section will be passed out during the sessions. Because this is an adult reading/discussion course, no tests will be given.

Length of Time: Though this is designated as a Black History Month presentation, there will need to be an extension of time because of the length of works. Six classes will be conducted all together with the possibility of a seventh if the need arises. They will begin on the first Tuesday in February and end on the second or third Tuesday in March. The class will begin at 7:00 PM and will last approximately one and a half to two hours.

Pedagogical Considerations: The size of the class will range from 15–20 members. The profile will consist of members of both races and sexes and would ideally be of equal number. Because these classes are for adults, the sensitivity of the issues is not a great issue; however, care must be taken lest any member of the class be offended by what others might say. Obviously, only correct names for each race shall be used unless taken in quotation from the source.

There will be only one class. If there are more than twenty people, parts of the discussion times will be handled in small groups.

There are several copies of each of the works to be used available in the library. Others may be purchased at Selma Stationery Store.

Methodology: The first session will consist of a lecture about Lella Warren with information taken from *Family Fiction*, a recent publication edited by Nancy Anderson. The rest of that session will consist of questions and discussion from the first two books of the novel, "The Home Place," and "Pioneering." The second session will deal with a discussion of the third and fourth books, "The Land Yields" and "The Cotton Snobs." The final session pertaining to *Foundation Stone* will deal with the last three books, "Cotton Militant," "The Land Scarred," and "Rock Wall." The general theme of these discussions will be the relations of the white people with their black slaves during the first two–thirds of the nineteenth century. (See attached for questions.) During the third session, portions of the *The Civil War: The Cause*, a film series by Ken Burns, will be shown.

The fourth and fifth sessions will deal with questions and discussion about *Jubilee* by Margaret Walker. Session four will begin with a lecture about Margaret Walker with information obtained from *How I Wrote Jubilee* by Margaret Walker. There will also be a discussion about the first section of *Jubilee*: "Sis Hetta's Child: The Antebellum Years." At the fifth session, we will discuss the second half of the book with questions based on the section, "Mine Eyes Have Seen The Glory: The Civil War Years" and "Forty Years in the Wilderness: Reconstruction and Reaction." These discussions will deal with a black person's view of race relations during that particular period of history. (See attached for questions.)

The final session of "Black and White Together" will be based on Mary Ward Brown's *Tongues of Flame*. Though the whole book will have been read by the class, special emphasis will be placed on questions about "The Cure," "Good–bye, Cliff," "Fruit of the Season," "Let Him Live," and "Beyond New Forks." An additional story, "It Wasn't All Dancing," will be included in the discussions. The questions will pertain to current relations between blacks and whites. If the need arises, the class can meet for a seventh session to finish these discussions and to write a paper based on their thoughts written in their journals.

Materials:

Anderson, Nancy G., ed. *Family Fiction*
Benet, Stephen Vincent. "John Brown's Body"
Brown, Mary Ward. "It Wasn't All Dancing"
---. *Tongues of Flame*
Burns, Ken. "The Civil War," Episodes I, II, IV, V, and IX
Walker, Margaret. *Jubilee*
---. *Why I Wrote Jubilee*
Warren, Lella. *Foundation Stone*

Writing Experience: At the first session, members of the class will be asked to write a page or more explaining how they feel about race relations and who/what was most influential in causing this feeling. At the last session, participants will be asked to write a short paper on how they felt about the series and what their reactions were during some of the discussions. This will be announced at the first session so that members of the class will keep a journal as the course progresses.

Exams/Evaluations: Since this is an adult course for pleasure, no exams will be given. However, an evaluation sheet will be distributed to the members of the class at the last session to be handed in before the class is over.

Bunny Gamble
Adult Services Coordinator
Public Library of Selma
and Dallas County

Questions About *Foundation Stone*

Session I:

"The Home Place"

1. How does William Whetsone's relationship to Bonapartt and Patt set the tone of the novel? (p. 3)
2. Describe Pokey. (pp. 16–17)
3. How does Gerda feel Pokey does her job? (p. 59)
4. Describe the Blacks who went on the first expedition to Alabama. (p. 60)
5. Describe the scene of the wench wagon. How did the Blacks belonging to the Whetstones feel about them? (p. 80)

"Pioneering"

6. What was Gerda's relationship to Pokey during the stillbirth of the child? (p. 95)
7. In chapter two, relate how the black and white women worked together at their various tasks. (p. 120)
8. How were the Blacks on the plantation fed? (p. 119)
9. How did the whites feel about their relationship with the Indians? (pp. 123, 135) Compare this position with that of black and white relations. How did the Blacks fare with the Indians? (p. 116)

Session II:

"The Land Yields"

1. How did the owners care for their slaves? (p. 251)
2. What was treatment by the overseer like? (p. 251)
3. Discuss black and black relations. How did Pokey handle Rache? (p. 259) Describe what follows. (pp. 261–265)
4. Discuss the close relationship between Pokey and Lucinda. (p. 303)
5. What was the role of the octoroon in New Orleans society. (pp. 312–315)
6. What was the reaction of the Black people to Yarbrough's death? (p. 430) Compare it to modern black funerals in contrast with white funerals.

"The Cotton Snobs"

7. Discuss the insurrection led by John Brown. (p. 523)
8. Show portion of Civil War Video, Episode I, chapter 6 (:27:46–:32:43).
9. End session by reading "John Brown's Body" by Stephen Vincent Benet.

Session III:

"Cotton Militants"

1. Discuss how the deprivations of war affected both the Blacks and the Whites. (p. 585)
2. How did the Blacks feel about Emancipation? Do you think it was handled realistically by Lella Warren? (p. 632)
3. Describe the tragic events of Ambrose's death. (pp. 681–682)
4. Discuss Lella Warren's overall view of Black people. Was it consistent with the thinking of the time?

5. If time permits, show several segments from the Civil War Series. These include Episode IV, "Simply Murder," "The Kingdom of Jones" (:31:47–:42:11); Episode V, "The Universe of Battle," "She Ranks Me," (:51:47–:56:01); Episode III, "Forever Free," "The Higher Object" (1:02:11–1:11:17)

Session IV: Questions from *Jubilee*

1. Give background on Margaret Walker using *Why I Wrote Jubilee* as the source.
2. Describe the relationship between Vyry's mother and Marster John. (p. 6)
3. What happened to Vyry as a child? (Chapter 2)
4. When did Vyry first learn of the idea of freedom? (p. 79)
5. Describe the scene between Vyry and Marse John when Vyry asks permission to get married. What was Marse John's reaction? (pp. 119–122)
6. Discuss the implications of the statement, "Oh you know how you speak of all the negras that way?" (p. 128)
7. What were times like during the 1850's between the races? (pp. 149–150)
8. What was Marse John's final treatment of Vyry? (p. 161)
9. Show Civil War Series, Episode I, "Are We Free" (:19:13–:23:25).

Session V:

1. Begin by showing Civil War video: Episode IV, "Oh! Be Joyful" (:21:33–31:46).
2. What did young Johnny tell the slaves when he left for war? (p. 172) What was the reaction of the slaves?
3. Discuss conditions at the hospital at Chickamauga and how Johnny could go home. (p. 173)
4. What was Jim doing during the war? (pp. 183–184)
5. What was Randall Ware doing during the War? (p. 189) What did he tell people around the campfire? (p. 191)
6. Tell what Brother Ezekial felt when he was dying. (p. 202)
7. Describe the scene when the Union Soldiers came to read the Emancipation Proclamation. (p. 233) What happened in the aftermath?
8. Describe the relationship between the doctor and Vyry. (p. 243)
9. Describe the relationship between Vyry and Miss Lillian after the troops came. (Chapters 38–39) (pp. 252 and 254)
10. Discuss the doctor's parting words to Vyry and his care for both races. (p. 260)
11. If time allows, show video about Chickamauga, Episode V, "The River of Death" (1:13:24–1:25:09).

"Forty Years in the Universe"

12. Discuss the Freedman's Bureau (p. 266) and the Freedmen's Convention in Atlanta (p. 270). What were the rules affecting the Blacks?
13. What last name did Vyry use on her marriage certificate? (p. 273) Discuss the significance of slaves using masters' names, etc. and how it helps in tracing black genealogy.

14. How had Vyry and Innis been able to buy the first land on the Chattahoochee? (p. 280)
15. What was the relationship between the poor whites and the freed blacks? (p. 288)
16. Describe the life of the sharecroppers. How did the landlords treat them? (pp. 291–300)
17. Describe the Browns' first encounter of the KKK. (p. 305)
18. Describe the relationship of the Jacobsons with the Browns. (pp. 307–312)
19. Describe the Brown's second encounter with the KKK. (pp. 315–319)
20. Discuss how and why the KKK entered Randall Ware's life. (p. 327)
21. How did the Porters help the Browns? (p. 345)
22. Discuss the school situation following the war. (p. 349)
23. Discuss Vyry's reactions to overhearing the people in town talking about Black people. (pp. 349–352)
24. What did young Betty Alice think about Black men? What was Vyry's reaction? What was the outcome of this scene? (pp. 362–364) Did it give hope of peaceful co–existence for the future between the races?

Session VI: *Tongues of Flame*

"The Cure"

1. Tell about the relationship between Sally Webb and Aunt Ella. (p. 21)
2. Describe Dr. Dobbs (p. 23) and his relationship with Bojangles Green.
3. How did he get along with Ella? (p. 26) Compare this relationship with Vyry and the doctor in *Jubilee*.
4. What was the cure?
5. Discuss the significance of sharing a drink together. (p. 27)

"Good–bye Cliff"

1. What race is Emma? Does it matter?

"The Amaryllis"

1. Describe the relationship between Judge Mandeville and Pot. (p. 103) Compare it to relationships in *Foundation Stone* and *Jubilee*.

"Fruit of the Season"

1. Why do the children spit on the berries?
2. How does Mrs. Marshall treat them? Does she feel comfortable during those times (the fifties) in dealing with black people? (p. 120)
3. Is the payment for the berries fair––if so, why is her heart beating? (p. 120)

"Let Him Live"

1. What is the importance of the probate judge staying alive?
2. Do you know similar people who bridge the gap between the races?
3. Expound on the statement "Whatever the hour, it was too late." (p. 132)

"Beyond New Forks"

1. What is the relationship between Queen Esther and her employer?
2. Is it really important for Queen's granddaughter to come and work for her? (pp. 148–154)
3. Why does "Pandora's box of race" silence Queen and the narrator every time? (p. 152)

4. What is Lou Annie's reaction to working for the narrator? (p. 157)
5. How do the two older women get over the hurt of the afternoon? (p. 160) Compare this to the doctor and Ella in the "The Cure."

"It Wasn't All Dancing"

1. What is the relationship between Mrs. Merriweather and Etta?
2. How do they treat each other at first? (p. 37)
3. Why does Mrs. Merriweather change Etta's name? (p. 40)
4. How does their relationship grow and mature? (p. 47)
5. What advice does Henrietta give Rose? (p. 48)
6. Compare this relationship between Pokey and Gerda and Pokey and Lucinda in *Foundation Stone* and Vyry and Miss Lillian in *Jubilee*.

Session VII:

1. Continue discussion of *Tongues of Flame* if time doesn't permit in session VI.
2. Have class write a paper giving summary of thoughts and feelings as the class progressed. This information should be contained in their journals.
3. Have class fill out evaluation sheet. (See attached)

BLACK AND WHITE TOGETHER
EVALUATION

1. How did you find out about BLACK AND WHITE TOGETHER?

2. What was the level of participation in this course?

   High _____ Moderate _____ Low _____

3. Did your perception of race and race relations change during the course?

4. Do you feel more comfortable with members of other races than you did prior to taking this course?

5. Please comment on the material and structure of the sessions. Did you have sufficient time to complete the assigned readings? Were the video tapes about the Civil Ware beneficial?

6. Please comment on the course leader. Was she knowledgeable? Did she encourage discussion?

7. Would you be interested in attending more programs of this type? Please let us know what type of programs you might find interesting.

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Each night members of the class turned in two reading logs with summaries and responses to selections they had read related to the course. The same selection might be turned in by several participants each week--and even reappear the next week--as they shared their readings and reactions. The following selections are entries taken from the reading logs as they were submitted (with no indication of more than one submission). The bibliographic details, occasionally incomplete, are taken from the cards of the participants.

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